

*Technology and Stage Management*

**An Honors Thesis (HONR 499)**

**by**

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## **Abstract**

Since the creation of theatre there has been someone involved that organized the whole event and makes sure deadlines are met (Maccoy). Eventually, this job would be labeled as the stage manager. As theater has advanced and changed one could assume that the job as a stage manager has advanced and changed with it. This idea is partly true. Over the years the overall job of a stage manager has remained the same, yet the way in which the job is carried out has changed greatly. With the creation of new technologies like the Internet, Microsoft Office, and other theatre technologies, stage managers have had to adapt and adjust. I believe that these technologies, while great assets to a stage manager, have not actually changed what it means to be a stage manager, but instead have changed the way a stage manager carries out his or her tasks.

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# **Technology and Stage Management**

## **Introduction**

I've been studying stage management at the collegiate level for almost 4 years and also stage managed at the high school level. Recently I began to think about how much I rely on technologies such as email, Microsoft Office, the Internet, Q Lab, etc. on a day-to-day basis and wondered how I could possibly stage-manage a production without them. This made me curious about how people did stage-manage a show before most technologies I used were invented. I decided to investigate this question with a little research and an interview with someone who has been stage managing for many years. I was interested in discovering how stage management has developed and changed since its conception, but mainly I wanted to focus my research and questions toward how the surge of technology in the last fifty or so years has affected it. Throughout my process I discovered that in the past fifty years the job description and responsibilities of a stage manager have not changed, but instead these technologies have simply changed the process and means in which we do our job.

## **A Brief History**

For as long as theatre has been around there has been a need for someone to organize everything and coordinate the different elements throughout performances. "The spectacles mounted at the Hippodrome and Coliseum in Rome; Aztec sacrificial ceremonies; English medieval mystery plays; the Court theatre of the Restoration period: all these must have been managed. The Hippodrome was regularly flooded and nautical battles staged, and gladiators had to be cued on at the right time. The timing of events in the Aztec rituals was crucial; the carts needed to arrive at the right point of the procession at the right time, and the King could not be



kept waiting (unless you wanted to lose your head)” (Maccoy 11). Despite each of these events and productions being vastly different in nature and performance, each needed to have a person that could ensure everything was done right and nothing went wrong. Even Medieval pageant theatres had prompters with the task of ‘keeping the book’ (Maccoy); a phrase that still survives today. The 1800s specifically is well documented in having stage managers in the production of the time (Maccoy). By the end of the 19<sup>th</sup> century the job began to include taking charge of new aspects of a production and thus required the stage manager to be knowledgeable in more elements, though at the time this person was still labeled as the director (Maccoy). What we consider as the modern concept of stage management began in the early 20<sup>th</sup> century. Around the time of the Second World War the stage management team at most theaters consisted of a stage manager and two assistant stage managers (Maccoy). With such a large number of people being drafted into the war, theaters began to combine backstage roles (Maccoy). Thus the company and stage manager, or production manager, was established and each assistant stage manager usually acted in the productions as well. (Maccoy) In those centuries the title of stage manager was being adapted, but the stage manager was still the one that would organize and coordinate communication same as today. To understand more what the job has become through the centuries, let us try and define what stage management is.

### **Defining Stage Management**

Based on the intricacy and variety of the work it is difficult to break down stage management into a simple description. As the authors of *Stage Management* state: “a stage manager’s job is complex to describe and almost impossible to define” (Copley 6). In the strictest of sense the stage manager’s job is to coordinate all aspects of a production from the beginning to the end. The jobs that they do throughout this process can vary greatly depending

on the show, venue, and production team. For at point of reference, here is a list of possible responsibilities of a stage manger:

- “Running the team
- Delegating
- Working closely with the DSM and ASM
- Dealing with the company and their needs
- Working closely with the creative team
- Liaison Officer to all staging departments
- Finding and booking rehearsal rooms
- Marking out the set design on the rehearsal room floor
- Setting up the rehearsal room each day
- Daily visits to the rehearsal room while the rehearsal is in progress
- Making lists of prop and furniture positions, scene changes, etc.
- Keeping a regular update on all changes coming out of rehearsals and all paperwork
- Reaching deadlines with all paperwork
- Using computers, phones and faxes
- Organizing costume fittings, rehearsal calls, fight or dance calls
- Attending all production meetings
- Overseeing and sometimes being part of finding props/furniture/set dressings
- Keeping a check on the budget of both your own and other departments
- Keeping a stage management petty cash float and accounting for how it is spent
- Keeping a check and liaising with the Marketing/Publicity department on all necessary publicity calls, cast list details/trade credits/staff lists/collection of cast biographies and photos, etc.
- Running all final run-throughs in a rehearsal room
- Organizing the transfer from the rehearsal room to the stage
- Setting up the stage for Technical rehearsals and running them
- Running all Dress rehearsals into the previews and press nights

- Running the first performance to the last
- Putting the show away at the end of its run” (Copley)

Even this list is not comprehensive enough to encompass all the assignments a stage manager carries out, but it outlines it well. Each of these tasks have been done by a stage manager throughout the years, but the method in which they do it is different based on the technologies available to them.

### **Modern Theatre Technology**

Theatre technology has made huge advancements throughout the last few centuries and especially in the last few decades. Starting with simple candle lighting to light that you can program to move to different spot around the stage at different moments, the advancement in technology carries over to theatre and thus allows for the use of new, cutting-edge programs and equipment. Since stage managers should be knowledgeable in all the aspects of the theatre, they need to know how to work any new technology that their theatre is currently using. For example, in 2012 Yale University had a production that used ‘new’ computer programs called Isadora and Q-lab (Grenier). Isadora allows for the use of video projections and Q-lab is a program used to play sounds during performances. Yale’s theater also has LED lights to use (Grenier), which allow for the lighting designers to have access to a larger spectrum of color choices. Other lights in theaters colored gels to change the color of the light. If a new color is wanted the gel would need to be taken out and the new one to replace it. This is not easy to do for a performance, unless the lights are in the wings and easily reachable. The LED lights can immediately change color without any gels needed, thus opening much more options for the lighting designer. The stage manager of any show in this theatre needs to be educated on these programs for many reasons. For example, a sound designer is using Q Lab and the director asks for the volume of a

single cue to be adjusted. If the stage manager knows the program well, they will be able to let the director know that that is a possible and very quick change. However, if the director wants a piece taken out of the middle of a cue, the stage manager knows that that is not a task that can be done in Q Lab and thus would take much more time. In both circumstances the stage manager is able to easily communicate with both the sound designer and director about each task that needed to be completed because there is a mutual understanding about the program. Another need for the stage manager to know the program is so they understand what the change will do to the production as a whole. If Isadora is in use and there has been a change in the design or function of one of the projections, the stage manager should understand what that change is so they are not thrown off and can acknowledge that the change was completed. A stage manager also should know how to physically operate the program in addition to knowing the concept of how it works. Since the stage manager is at every rehearsal and the designers are not, it is important for them to know how the program works so they have the ability to run it during the rehearsals when the designers are not in attendance. If the movement of the actors needs to be timed with a sound effect, then the stage manager needs to be able to operate Q Lab so the sound can be played during a rehearsal to work out the correct timing. Another reason for the stage manager to understand how the programs work is so they can check to make sure any changes are actually made. Michael Schmalz, who has been stage managing since the late 1970s, gave an example of this: when he was stage managing a show the sound designer was given instruction to make a change in his design that he did not necessarily agree should be changed. The next day Schmalz asked the designer if he made the change and the designer said that he did. However, when Schmalz later looked at the sound program being used he discovered that the designer did not actually make the change. The designer had hoped that Schmalz would not have known the

inner workings of the program and thus would not have noticed he didn't make the change.

(Schmalz) With the stage manager being the person that is in communication with all aspects of a production, they need to have at least a basic comprehension on the workings and uses of all theater technologies being used in their production.

These new technical programs allow theatres to do more advanced spectacle in their shows, but it also adds new problems that a stage manager may need to address on a daily basis. Besides having to understand how each of these programs work, there is also the drawback of them not working. Programs like Isadora and Q Lab are not always the most reliable. They allow for more problems to potentially happen during the show that the stage manager must prepare for. What if the projection program crashes or suddenly freezes? What if the LED lights aren't working the way they should? These are all possible problems the stage manager should take note of and be ready for that they may not have needed address before these programs were available. Foreseeing problems and problem solving is one of the key jobs of a stage manager and has been for many years. These new technologies don't change that, but merely add ways in which the stage manager must carry out his or her job.

### **Stage Management and the Internet**

With the invention of the Internet came the ease of communication and, since communication is such a large part of stage management, the Internet is a huge part of a stage manager's job. A stage manager uses email on a daily basis, but previously had to rely on a different method of communication. In the 1970s when Michael Schmalz began stage managing a 'callboard' was used as the main method of communication (Schmalz). This was a board where all information regarding the show would be posted. It was usually placed in a central location and on a daily basis the actors and others involved in the show were expected to visit the

callboard to check for any new information. This board would include paperwork like the day's daily call, the production calendar, and other important information the actors should know. If there was a change everyone needed to be informed of immediately then they would be contacted by phone. Depending on the number of people to contact the stage manager would either contact everyone themselves or use a phone tree (Schmalz). A phone tree would have the stage manager call approximately 5 people and those 5 people would each call 5 people until everyone had been contacted (see Appendix A). This ensured the news traveled as fast as possible. Even if a phone tree was created the stage manager was the one that needed to make sure everyone was contacted.

Currently, email is the main form of communication for stage managers. Similar to the callboard the stage manager sends out any important information via email and expects people to check it frequently. The stage manager could not guarantee that everyone would check the callboard and even now they cannot guarantee that everyone will check their email. This is very frustrating for a stage manager, but it is something they cannot control. Their job is to make sure information is available to everyone and request that emails are checked regularly. Despite email being more direct and quicker than a callboard, it is still not the quickest way to spread the word of a sudden change. Phone calls, in addition to instant messaging, are used to quickly inform someone of a change.

The Internet has supplied more than just emails to exchange information. There are also websites (i.e. Dropbox and Google Drive) that can store files and have these files shared and edited by multiple people. For example a stage manager can upload all of his or her paperwork and share it with his or her assistants, who then can look at it and upload their own paperwork to the same location (see Appendix B). Those who have the link to the site (generally only the stage

manager and the assistants) can then access it anywhere and edit the files together. These sites can also be used for designers to upload their designs so the director and others can have access to view it. Both email and these websites also allow for long distance designers to work on shows more easily. In the 1970s long distance designers would need to send their designs by FedEx or UPS, which would take several days to travel (Schmalz). Then when there were revisions the same slow travel process would need to take place. Skype, a video chatting application, has made long distance designing easier as well. For production meetings, through Skype, a designer can participate in the discussions in real time instead of receiving a report of everything that had happened in the meeting after it is over. The stage manager of the production is generally the person that manages these sharing sites to always make sure everything that is uploaded is updated and everyone has continuous access to the information they need.

Along with the ease of communication there comes many pitfalls a stage manager can find themselves caught in. As Michael Schmalz said Internet and email have made communication “dangerously easy. These days a lot of young stage managers think email is communication and it’s one way. One way communication is not communication” (Schmalz). To make sure all information is sent and received, a stage manager should still double check with two-way communication, i.e. talking in person or over the phone. This way the stage manager know for sure the information has been received and can get an immediate response from the other person. Another problem with relying solely on these Internet communications is that the Internet is not always reliable. There is no guarantee that you will be able to access your email or an online database at every instant and thus you lose the ease of communication. There is also the possibility of files somehow that were stored in an online database getting lost. There have been many occasions when files have mysteriously disappeared from these online databases and

if these files are not saved in more than one place, like on a hard drive, then the file is lost completely. The Internet supplies a lot of useful items to better the communication aspect of stage management, but stage managers must be careful not to let the easiness stop them for doing their job. A stage manager always needs to make sure information is received, whether by email or face-to-face.

### **Stage Management and Microsoft Office**

Paperwork is a huge part of the job of a stage manager. Before programs like Microsoft Office, paperwork was primarily done by hand with pen and paper. White Out, or a similar product, was used frequently to correct paperwork or to use the same format for a new show. There was not an easy way to simply delete information like you would on the computer, so a photocopier was used a lot to make changes or to completely redo the entire page of information. The paperwork created before Microsoft Office was mostly lists as opposed to the charts that are used more today (see Appendix C). Specifically Excel has made charts much more popular for stage managers. With a pen and paper it is much more difficult to create tables and thus lists were the more popular route. Instead of an elaborate, divided table that described each set piece for each scene, a stage manager could have a simplified version that just lists on one line each set piece for each scene. Making edits to paperwork took much more time as well. The term copy and paste had a much more literal meaning. Michael Schmalz did a significant amount of new plays in his early years as a stage manager. Throughout the rehearsal process there would be many changes to the script before a show was performed. When there were script revisions he would cut up his script, rearrange it with the changes and paste it back onto a page. Then it would be back to the copy machine to print enough for whoever needed the updated script.



(Schmalz) With Microsoft Word and Excel, we still have the ability to ‘copy and paste’, but it takes much less time and can be done with a few short clicks of the mouse.

For a stage manager having knowledge and proficiency with Microsoft Word and Excel is crucial. Most, if not all, of the paperwork a stage manager creates is through one of those two programs (see Appendix D). General formats and layouts are often created and saved as blank documents for use on many different shows. A stage manager can access these blank forms and input all the new data for the current production. This is much easier and much more efficient than having to White Out, copy, and write in all the new information. Stage managers can also collaborate and use other’s forms that they like by just finding them online or having the blank file sent to them (see Appendix E). As with most technologies, Excel and Word have their defects and bugs that can cause problems. There is the possibility of the failure of technology that would prevent you from accessing your paperwork that you would not have had to worry about if it was a physical piece of paper. If you do not save your work frequently, you could also lose all the progress you had done if the program crashes. Again, that would not happen if you were writing everything down on a piece of paper, though losing the physical piece of paper would be the same as losing the file. Word and Excel allow for stage managers to more easily edits, copy and paste, make charts and tables, and share their favorite formats. The information and usefulness of paperwork for a stage manager has not changed, but Excel and Word have made the creation of it much easier and time efficient.

## **Conclusion**

After the research and investigation on this idea I have discovered how much technology has really helped with the job of a stage manager while at the same time making some aspects too easy. Communication, organization, and paperwork are all huge parts of the job of a stage

manager's job and technology has definitely helped improve the process of each. I have a new respect for the stage managers who did our job before these technologies were available. I could not imagine creating all my paperwork by hand or the stress of trying to send out information without email. I appreciate what is available for me and other stage managers to use so much more and am all the more conscious of the fact that it would be easy to fall victim to the easiness that technology provides. With this knowledge I hope that I will be a better stage manager in the future projects I work on.

### Works Cited

Bond, Daniel. *Stage Management*. London: A & C Black, 1991. Print.

Grenier, Anya. "Theatre adapts to new technology". *Yale Daily News*. Yale Daily News, 7 November 2012. 9 April 2015.

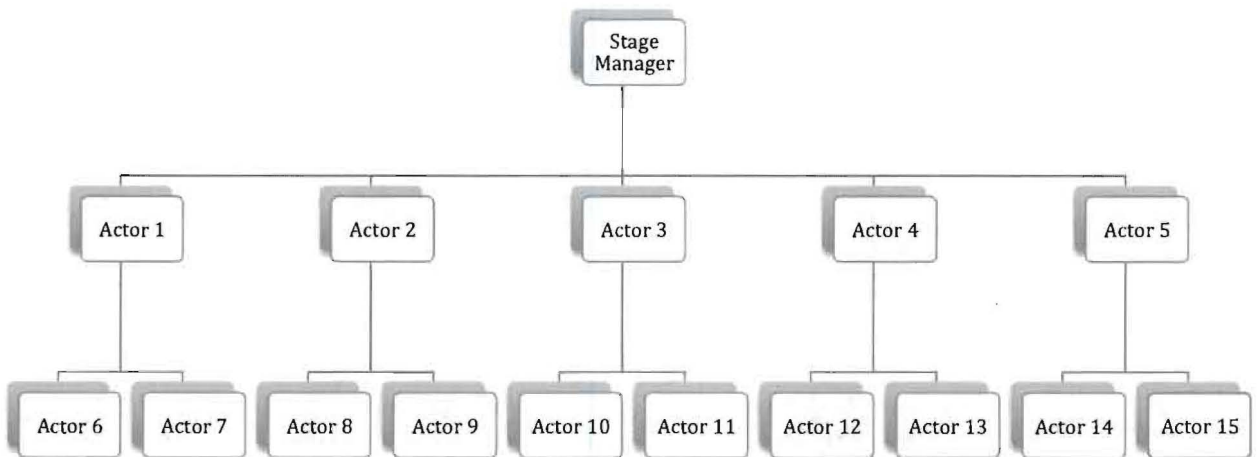
Maccoy, Peter. *Essentials of Stage Management*. New York: Routledge, 2005. Print.

Schmalz, Michael. Personal Interview. 11 February 2015.

## Appendices

### **Appendix A: Phone Tree Example**

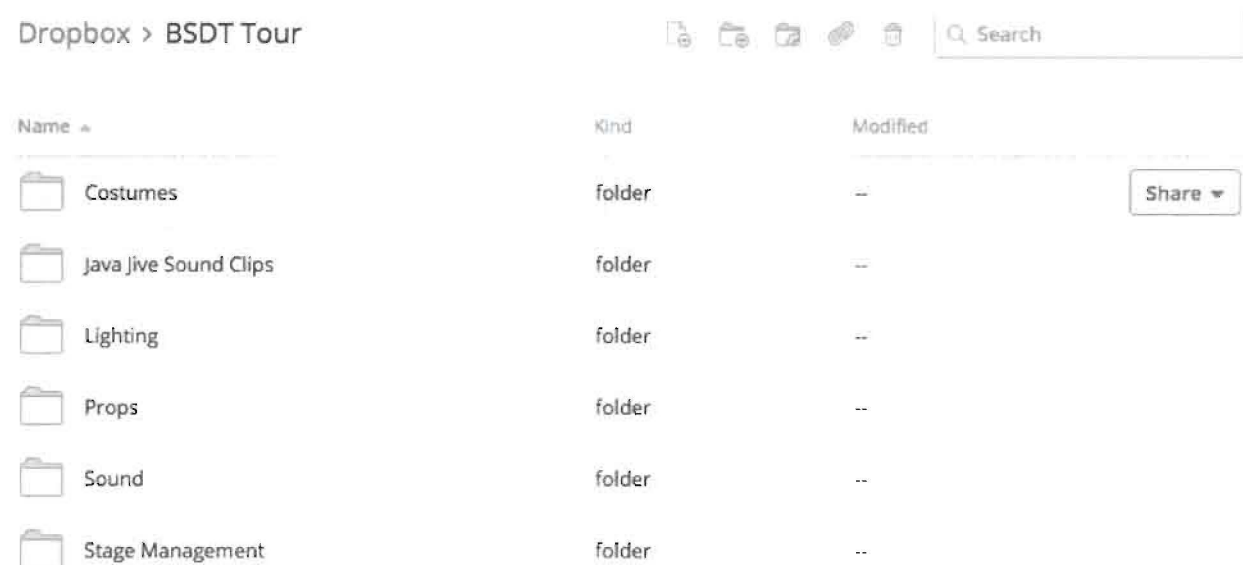
Below is a phone tree that I created. This is very basic and for larger casts that shows could have could have up to 5 levels and each person calling more than 2 people. Due to lack of space in this paper I chose to have the first level of actors only calling 2 other actors. Even with this simple phone tree 15 people can be contacted in a matter of minutes instead of one stage manager taking the time to personally contact each actor.



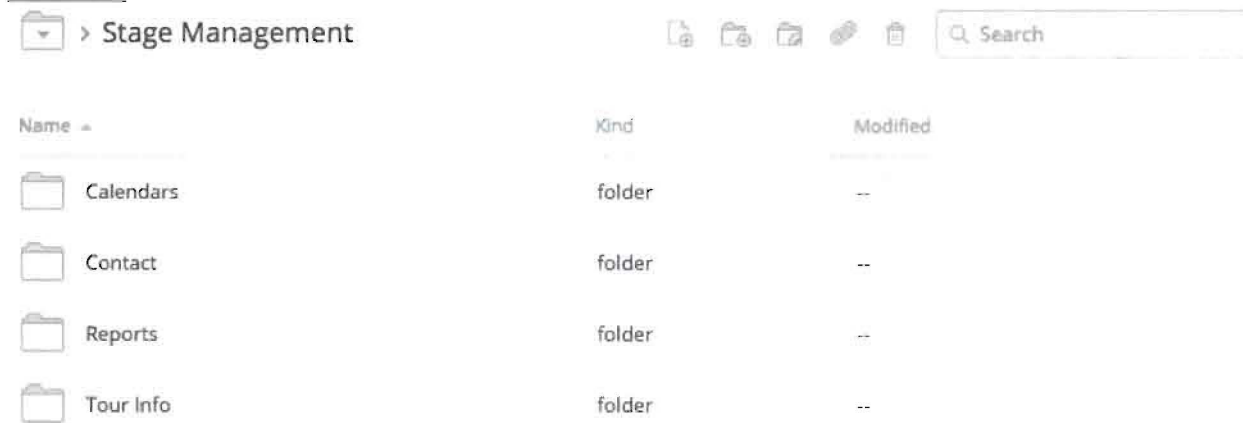
## Appendix B: Dropbox Sharing Examples

My sophomore year I worked on a show as assistant stage manager and the stage manager created a Dropbox folder for everyone that was involved with the show to access. Picture 1 is the first page you would come to when opening the folder. It breaks down the different departments that could collaborate on this site. For this paper’s sake, we’ll be delving into the stage management section. Picture 2 is within the stage management folder and breaks down the paperwork we created into different folders. Pictures 3a-3d show some of the paperwork that was uploaded into each folder that the SM and assistants would edit together.

**Picture 1**



**Picture 2**



### **Picture 3a**

Calendars			Search		
Name	Kind	Modified			
BSDT Tour - Production Calendar v4.doc.pdf	document	2/18/2013 6:05 PM			

### **Picture 3b**

Stage Management > Contact			Search		
Name	Kind	Modified			
BSDT Tour Contact Sheet V2 - Cast a...am.doc.pdf	document	1/23/2013 11:50 PM			

### **Picture 3c**

Stage Management > Reports			Search		
Name	Kind	Modified			
Production Meetings	folder	--	Share		
Rehearsals	folder	--			

### **Picture 3d**

Tour Info			Search		
Name	Kind	Modified			
BSDT - Casting Break Down - Tour.xls	document	1/23/2013 11:50 PM			
BSDT Tour - Locations - Pieces Break...wn.doc.pdf	document	1/23/2013 11:50 PM			
BSDT Tour - Quick Change Plot.xls	document	1/25/2013 3:50 AM	Share		

## Appendix C: List Paperwork Examples

The paperwork listed below is list style paperwork that would have been created by hand before Microsoft Office was available. To create this paperwork I took some that I had made on Microsoft Word and transferred it to a piece of notebook paper then scanned it as a PDF. It took me a great deal longer to create these than the ones I created on Word.

### Dancer Scene Breakdown

- The Nutcracker  
Dancer Scene Breakdown
- Party Scene
    - Clara (Lisa), Fritz (Lacy), Clara's friend (Laura G), Fritz's friend (Rachel S), Mother (Kathleen), Father (Tyler H), Grandfather (Matt), Maid (Jacq), Butler (Dylan), Party People (Baylee, Allie, Kristina, Spencer, Tyler R, Cody), Understudy (Alyssa)
  - Columbine Doll
    - Columbine Doll (Lyle)
  - Soldier Doll
    - Soldier Dolls (Mollie, Carolyn)
  - Battle Scene
    - Nutcracker (Spencer), Mouse Queen (Laura M), Soldiers (Taylor, Tori, Chrissy, Sam C, Rachel W), Mice (Allie, Gigi, Shelby, Lyle, Emily)
  - Snow Trio
    - Snow Queen (Allie), Snow Kings (Tyler H, Cody)
  - Snow Scene
    - Snow Queen (Allie), Snow Kings (Tyler H, Cody), Snowflakes (Christie, Carolyn, Jacq, Mollie, Lacy, Kathleen, Baylee), Clara (Lisa), Understudy (Laura G)
  - Angel
    - Angel (Rachel W, Rebecca)
  - Act 2 Opener
    - Spanish (Allie, Allie), Arabian (Christie, Spencer, Rebecca), Flowers (Rachel S, Chrissy), Chinese (Lacy), Red Flitz (Taylor), Russian (Cody), Clara (Lisa), Prince (Tyler R), Sugar Plum Fairy (Carolyn)

## Preset List (SR)

### 42<sup>nd</sup> Street

#### Preset List (SR)

##### Costumes

- Abbott - brown hat, brown coat, money vest, money bow tie
- Batten Court - black pen coat
- Brunck - blue dress, white gloves
- Donahoe - white coat, white vest, white bow tie, blue button shirt, green gray vest
- Hartman - white coat, white vest
- Hickey - yellow dress, white gloves
- Jackson - black robe
- Kay - money vest, white coat
- Malone - pink dress, white gloves
- Marini - purple dress, white gloves
- Passman - money vest, white coat, white vest, black pants, blue button shirt, navy blue vest, black blue coat
- Potlack - light blue dress, light blue scarf
- Ramirez - money bra, money vest, green spandex, yellow dress, white gloves
- Ring - blue button shirt, gray vest, brown pants, money vest, money bow tie
- Richardson - money bra, money vest
- Smith - white coat, white bow tie, gray pen coat, dark blue cardigan
- Warrel - gray overcoat

##### Props

- 5 canes
- 5 white hats
- 3 bowler hats
- 2 black hats
- 3 scripts
- 2 clip boards
- 2 pencils
- 1 notepad
- 1 tiny pencil
- 1 menu
- 13 suit cases



## Entrance/Exit Plot

### Dancing At Lughnasa

#### Entrance/Exit Plot

SRG: Stage right  
garden  
SRH: Stage right  
house  
SRT: Stage right  
town

Scene - Page - Who - Where - Ent/Ex

- 1-9 - Michael - House - Enter
- 2-11 - Michael - SL - Exit
  - Chris - SRH - Enter
  - Agnes - SL - Enter
  - Maggie - SRH - Enter
  - Rose - SL - Enter
- 2-15 - Maggie - SR - Exit
- 3-15 - Maggie - SRG - Enter
  - Michael - SRG - Enter
- 3-16 - Maggie - SRG - Exit
- 5-17 - Kate - SRT - Enter
- 6-23 - Maggie - SRG - Enter
  - Michael - SRG - Enter
- 6-24 - Michael - SL - Exit
- 7-26 - Jack - SL - Enter
- 7-27 - Jack - SL - Exit
- 8-35 - Rose - SL - Exit
- 9-36 - Gerry - SRT - Enter
- 9-44 - Gerry - SRT - Exit
  - Chris - SRT - Exit
- 10-46 - Michael - SRG - Enter
  - Chris - SRT - Enter
- 10-47 - Michael - SRG - Exit
  - Agnes - SRH - Enter
- 10-48 - Jack - SL - Enter
- 10-50 - Chris - SL - Exit
  - Chris - SL - Enter
- 10-51 - Michael - SRG - Enter
  - Kate - SL - Exit
- 10-52 - Kate - SL - Exit
  - Rose - SL - Enter

# Love/Sick

## Shift Plot

Scene - Set Piece - Where - Spike Color

- Obsessive Impulsive - bar table - upstage center - lime green
- Singing Telegram - bar table - against wall - N/A
  - pool - downstage right - orange
- What?!!? - pool - top of bar table - N/A
  - bench - upstage right - pink
  - street lamp - upstage right - pink
- The Answer - bench - against wall - N/A
  - street lamp - against wall - N/A
  - toilet - midstage center - yellow
- Uh Oh - toilet - against wall - N/A
  - couch - upstage left - navy blue
  - end table - upstage center/left - navy blue
  - chair - upstage center/right - navy blue

## INTERMISSION

- Lunch and Dinner - chair - against wall - N/A
  - couch - midstage center - red
  - end table - upstage right - red
- Chicken - couch - against wall - N/A
  - end table - against wall - N/A
  - table - midstage center - brown
  - dining chair - upstage center/left - brown
  - dining chair - upstage center/right - brown
- Where was I? - dining chair - against wall - N/A
  - dining chair - against wall - N/A
  - pool - midstage left - purple
  - box w/ toys - upstage right - purple
  - box w/ music - midstage left - purple
  - other boxes - strewn about - purple
- Forgot - all boxes - against wall - N/A
  - pool - against wall - N/A
  - dining chair - midstage center/right - blue
  - dining chair - midstage center/left - blue
  - table - midstage center - blue
- Destiny - chairs - against wall - N/A
  - table - against wall - N/A
  - bar table - upstage center - dark green

## Set Color Code

### Reasons to be Pretty

#### Set Color Code

- |                        |              |                 |  |
|------------------------|--------------|-----------------|--|
| - Act 1 Scene 2        |              |                 |  |
| · Bed, dresser, vanity | RED          | Bedroom         |  |
| - Act 1 Scene 2        |              |                 |  |
| · 3 tables, 6 chairs   | Green/Purple | Factory         |  |
| - Monologue            |              |                 |  |
| · 2 chairs             | Orange       | Steph Monologue |  |
| - Act 1 Scene 3        |              |                 |  |
| · 2 chairs, table      | Orange       | Mall            |  |
| - Act 1 Scene 4        |              |                 |  |
| · 3 tables, 6 chairs   | Green/Purple | Factory         |  |
| - Monologue            |              |                 |  |
| · No change!           | —————        | Kent Monologue  |  |

#### INTERMISSION

- |                      |              |                 |  |
|----------------------|--------------|-----------------|--|
| - Act 2 Scene 1      |              |                 |  |
| · 6 chairs           | Red          | Restaurant      |  |
| - Act 2 Scene 2      |              |                 |  |
| · 3 tables, 6 chairs | Green/Purple | Factory         |  |
| - Monologue          |              |                 |  |
| · Chair, chest       | Maroon       | Carly Monologue |  |
| - Act 2 Scene 3      |              |                 |  |
| · 2 benches          | Maroon       | Ball field      |  |
| - Act 2 Scene 4      |              |                 |  |
| · 3 tables, 6 chairs | Green/Purple | Factory         |  |

## Appendix D: Excel and Word Generated Paperwork Examples

Below is paperwork I created for the last two shows I stage-managed. They were all created through either Excel or Word.

### Actor Scene Breakdown (Excel)



#### Actor Scene Breakdown



BALL STATE  
UNIVERSITY

#### ACT ONE

Character	1.1 Pg 9-11	1.2 Pg 11-15	1.3 Pg 15-17	1.4 Pg 17	1.5 Pg 17-23	1.6 Pg 23-24
Michael Mundy	x		x	x	x	x
Kate Mundy					x	x
Maggie Mundy		x	x			x
Agnes Mundy		x	x	x	x	x
Rose Mundy		x	x	x	x	x
Christina Mundy		x	x	x	x	x
Gerry Evans						
Father Jack						
Character	1.7 Pg 24-30	1.8 Pg 30-36	1.9 Pg 36-45	1.10 Pg 45-48	1.11 Pg 48-51	1.12 51-53
Michael Mundy						x
Kate Mundy	x	x	x	x	x	x
Maggie Mundy	x	x	x	x	x	x
Agnes Mundy	x	x	x	x	x	x
Rose Mundy	x	x				x
Christina Mundy	x	x	x	x	x	x
Gerry Evans			x			
Father Jack	x				x	x

#### ACT TWO

Character	2.1 Pg 54-61	2.2 Pg 61-71	2.3 Pg 71-73	2.4 Pg 73-79	2.5 Pg 79-83	2.6 Pg 83-84
Michael Mundy	x		x		x	x
Kate Mundy	x	x	x	x	x	x
Maggie Mundy	x	x	x	x	x	x
Agnes Mundy		x	x	x	x	x
Rose Mundy		x			x	x
Christina Mundy		x	x	x	x	x
Gerry Evans		x		x	x	x
Father Jack	x			x	x	x

Actor Scene Breakdown (Word)



The Effect of Gamma Rays on  
Man-in-the-Moon Marigolds

Director: Angie Forshee  
Stage Manager: Jessica Morrison

Actor Scene Breakdown

**Act 1**

**Scene 1**

Tillie  
Beatrice  
Ruth

**Scene 2**

Tillie  
Beatrice  
Nanny

**Scene 3**

Beatrice

**Scene 4**

Ruth  
Tillie  
Beatrice

**Scene 5**

Tillie  
Beatrice  
Nanny  
Ruth

**Act 2**

**Scene 1**

Tillie  
Ruth  
Beatrice

**Scene 2**

Janice

**Scene 3**

Beatrice

**Scene 4**

Ruth  
Tillie  
Beatrice

# Quick Change Plot (Excel)

Act	Scene	Actor	Exit location	Exit costume	Time	Enter location	Enter costume	# of Dressers
1	2->3	Shelby	SL "stage door"	Street attire	0:06	SL wings	Rehearsal	
		Caleb	SL "stage door"	Street attire	2:27	SR wings	Boardwalk	
	4->5	Shelby	SL wings	Rehearsal	2:03	SR wings	Street attire	
		Renee	SR wings	Rehearsal	0:29	SR wings	Street attire	
	6	Caleb	SR wings	Street attire	0:29	SR wings	Tux	
		Nick A	SL wings	Street attire	1:07	SL wings	Tux	
		Lincoln	SL wings	Street attire	2:01	SL wings	Tux	
		Matt	SL wings	Street attire	2:01	SL wings	Tux	
		Nick S	SR wings	Street attire	2:01	SR wings	Tux	
		Tyler H	SR wings	Street attire	2:01	SR wings	Tux	
		Dylan	SR wings	Street attire	1:07	SR wings	Tux	
		Kyler	SR wings	Street attire	1:07	SR wings	Tux	
		Jake	SL wings	Street attire	1:07	SL wings	Tux	
		Shelby	SR wings	Street attire	2:30	Preset	Evening gown	
		Kathleen	SL wings	Street attire	2:09	Preset	Evening gown	
		Shawn	SL wings	Street attire	2:09	Preset	Evening gown	
		Dallyn	SL wings	Street attire	2:09	Preset	Evening gown	
		Haylie	SR wings	Street attire	2:09	Preset	Evening gown	
		Natalie	SR wings	Street attire	2:09	Preset	Evening gown	
		Allie	SL wings	Street attire	2:09	Preset	Evening gown	
	end of 6	Renee	SL wings	Evening gown	2:28	SL wings	Bar party attire	
		Kathleen	SL wings	Evening gown	1:54	SL wings	Bar party attire	
		Shawn	SL wings	Evening gown	1:54	SL wings	Bar party attire	
		Dallyn	SL wings	Evening gown	1:54	SL wings	Bar party attire	
		Allie	SL wings	Evening gown	1:54	SL wings	Bar party attire	
		Nick A	SL wings	Tux	1:54	SL wings	Bar party attire	
		Dylan	SL wings	Tux	1:54	SL wings	Bar party attire	
		Kyler	SL wings	Tux	1:54	SL wings	Bar party attire	
		Jake	SL wings	Tux	1:54	SL wings	Bar party attire	
	end of 7	Allie	SL wings	Bar party attire	2:12	SR wings	Money attire	
		Monica	SL wings	Bar party attire	2:12	SR wings	Money attire	
		Kyler	SL wings	Bar party attire	2:12	SR wings	Money attire	
		Nick A	SL wings	Bar party attire	2:12	SR wings	Money attire	
		Dylan	SL wings	Bar party attire	2:12	SR wings	Money attire	
2	7 shuffle	Kathleen	SR wings	Wedding attire	2:23	SR wings	Night attire	
		Mike	SL wings	Wedding attire	1:58	SL wings	Night attire	
	shuffle->42nd	Kathleen	SL wings	Night attire	1:30	SR wings	Gun moll	
		Shawn	SL wings	Night attire	1:30	SR wings	Nifty	
		Dallyn	SR wings	Night attire	1:30	SR wings	Nifty	
		Haylie	SR wings	Night attire	1:30	SR wings	Nifty	
		Natalie	SL wings	Night attire	1:30	SR wings	Gun moll	
		Allie	SR wings	Night attire	1:30	SL wings	Elegant lady	
		Sam	SL wings	Night attire	1:30	SL wings	Elegant lady	
		Kelly	SR wings	Night attire	1:30	SL wings	Newsboy	
		Jessica	SR wings	Night attire	1:30	SL wings	Elegant lady	
		Bethany	SL wings	Night attire	1:30	SL wings	Street walker	
		Anna	SR wings	Night attire	1:30	SL wings	Street walker	

Preset List (Excel)

Preset List

Costumes		11/6	11/7	11/8	11/9	11/10	11/12	11/13	11/14	11/15	11/16
Abbot	brown hat										
	brown coat										
	money vest										
	money bow tie										
Bettencourt	black pea coat										
Brunck	blue dress										
	white gloves										
Donahoe	white coat										
	white vest										
	white bow tie										
	blue botton shirt										
	green grey vest										
Hartman	white coat										
	white vest										
Hickey	yellow dress										
	white gloves										
Jackson	black robe										
Kays	money vest										
	white coat										
Malone	pink dress										
	white gloves										
Masini	purple dress										
	white gloves										
Passman	money vest										
	white coat										
	white vest										
	black pants										
	blue botton shirt										
	navy blue vest										
	black blue coat										
Putlack	light blue dress										
	light blue scarf										
Ramirez	money bra										
	money vest										
	green spans										
	yellow dress										
	white gloves										
Ring	blue botton shirt										
	gray vest										
	brown pants										
	money vest										

Preset List cont.

Preset List

	money bow tie										
Richardson	money bra										
	money vest										
Smith	white coat										
	white bow tie										
	gray peacoat										
	dark blue cardigan										
Worrel	gray overcoat										

Props		11/6	11/7	11/8	11/9	11/10	11/12	11/13	11/14	11/15	11/16
5 canes											
5 white hats											
3 bowler											
2 black hats											
3 scripts											
2 clipboards											
2 pencils											
1 notepad											
1 tiny pencil											
1 menu											
13 suitcases											



*Tech/Performance Schedule (Word)*



The Effect of Gamma Rays on  
Man-in-the-Moon Marigolds

Director: Angie Forshee  
Stage Manager: Jessica Morrison

**Tech/Performance Schedule**

**Monday February 22<sup>nd</sup>**

**Tech Day 1**

7:00p Actor Call- Tech Begins

**Tuesday February 23<sup>rd</sup>**

**Tech Day 2/First Dress**

6:30p Actor Call

7:00p Continue Tech if needed

8:00p Dress Rehearsal #1

**Wednesday February 24<sup>th</sup>**

**Second Dress**

6:30p Actor Call

7:30p "House Opens"

8:00p Dress Rehearsal #2

**Thursday February 25<sup>th</sup>**

**Final Dress**

6:30p Actor Call

7:30p "House Opens"

8:00p Dress Rehearsal #3

**Friday February 26<sup>th</sup>**

**Performance #1**

6:30p Actor Call

7:30p House Opens

8:00p Show begins

**Saturday February 27<sup>th</sup>**

**Performance #2-#3**

12:30p Actor Call

1:30p House Opens

2:00p Show Begins

6:30p Actor Call

7:30p House Opens

8:00p Show begins

**Sunday February 28<sup>th</sup>**

**Performance #4**

12:30p Actor Call

1:30p House Opens

2:00p Show Begins

3:30p Strike

## Spacing Rehearsal Schedule (Word)



Ball State University  
College of Fine Arts  
Department of Theatre & Dance

### Spacing Rehearsal Schedule

#### Sunday- November 16<sup>th</sup>

- 10:00a – Party Scene spacing
- 11:30a – Call for Battle Scene
- 12:00p – Battle Scene spacing
- 12:30p – Call for Snow Trio/Scene
- 1:00p – Snow Trio/Scene spacing
- 1:30p – Call for Angel/Opening
- 2:00p – Angel/Opening  
Call for Spanish
- 2:30p – Spanish spacing  
Call for Arabian
- 3:00p – Arabian spacing  
Call for Chinese
- 3:30p – Chinese spacing
- 4:00p – End of Day

#### Monday- November 17<sup>th</sup>

- 7:00p – Russian/Reed Flute spacing  
Call for Mother Ginger
- 7:30p – Mother Ginger spacing  
Call for Grand Pas
- 8:00p – Grand Pas spacing
- 8:30p – Call for Sugar Plum
- 9:00p – Sugar Plum spacing  
Call for Variation
- 9:30p – Variation spacing  
Call for Coda
- 10:00p – Coda spacing
- 10:30p – End of Day

#### Tuesday- November 18<sup>th</sup>

- 7:00p – Waltz spacing
- 8:00p – Call for Finale  
Call for Run (Everyone! Start warming up)
- 8:30p – Finale spacing
- 9:00p – Run Show
- 10:30p – End of Day

#### Wednesday- November 19<sup>th</sup>

- 7:00p – Dancer Call
- 7:05p – Warm ups
- 7:30p – Run Show
- 10:30p – End of Day

#### Thursday- November 20<sup>th</sup> (Crew View)

- 6:00p – Crew Call
- 7:00p – Dancer Call
- 7:05p – Warm ups
- 7:30p – Run Show
- 10:30p – End of Day

#### Friday- November 21<sup>st</sup> (Dark Night)

No Call! Rest up!

**\*\*All information and times are subject to change\*\***

# *Calling Script (Word)*



## Calling Script

<b>Time</b>	<b>Trigger</b>	<b>CUE</b>
	House Open (Preset)	LQ 1 SQ MAIN IN SCRIM IN WOODEN LEGS IN MANOR DROP IN
	House to Half	LQ 3
0:00	Overture	SQ
		SB LQ 5-7
1:10	Transition to Magic Trick	LQ 5
1:24	Magic Tricks	LQ 7
		SB LQ 9-11
3:01	Transition to Party	LQ 9 MAIN OUT
3:08	Breath	LQ 11
	Mother and Father solo	
	Snap for Maid and Butler	SB LQ 13
3:41	Mother and Father split to others	LQ 13
		SB LQ 15-17, SCRIM-blue
4:00	Adult in upstage line and wiggle	LQ 15
4:08	Kids enter and go SR	LQ 17 SCRIM OUT-blue
		SB LQ 19
4:23	Kids sit and adults in line upstage	LQ 19

Calling Script cont.

		SB LQ 21
4:34	Adult line slide forward	LQ 21
	Adult line split and mingle	SB LQ 23
4:47	Maid and Grandfather SL	LQ 23
		SB LQ 25
5:04	Adult line upstage; forward and back wiggle	LQ 25
	Adult line slide forward	
	Adult line ripple split	SB LQ 27
5:25	Kids SR excited present dance	LQ 27
	Kids open presents	SB LQ 29, PLATFORM-white
	Adult cheers to kids	
5:43	Everyone looks forward	LQ 29
	Mother moves center stage	SB LQ 31
	Mother snaps and everyone moves	PLATFORM IN
	Slow walk upstage	
5:58	Dross enters to center stage	LQ 31
	Ba-bum, everyone looks at Dross	
	Dross and Clara jump lift, everyone unfreezes	
		SB LQ 33-35, PLATFORM-white
	Adults mingle/ Dross greets Fritz, Mother, Father	
6:23	Dross moves upstage, jumps up on settee	LQ 33 PLATFORM SNEAK OUT-white
6:36	Everyone freezes and Dross controls them	LQ35

Calling Script cont.

SB LQ 37-39

7:01 Light. The. Tree. LQ 37

Big gasp and turn claps LQ 38

7:18 Kids and Dross exit LQ 39

Fosse wiggle walk

Squat and head bob punch

Men and women shoulder walk split

Men and women push down walk pair back up

Pulse lean forward and back; wiggle

Leg butt kick ups SB LQ 41, PLATFORM IN-white

Squat and head bob punch

Men pulse twist PLATFORM IN-white

8:09 Dross and kids enter LQ 41

Kids argue; adult (men then women) SL to get glasses SB LQ 43

8:26 Kid slow-mo fight; adult leg kicks LQ 43

Adult ripples with glasses SB LQ 45

8:39 Kids face audience freeze LQ 45

Kids grab glasses from adults

SB LQ 47, PLATFORM-white

Men circle SR, Women circle SL, Dross and kids center stage LQ 47

8:53 PLATFORM SNEAK OUT-white

Men and women rotate their circles and unwind SB LQ 49-51

9:13 Dross and kids move downstage LQ 49

Appendix E: Paperwork Sharing Example

The stage managers here at Ball State have created a folder on Google Drive that allows us to upload paperwork we've used so others can use it too. This way when we need to create a certain type of paperwork we can all look at the ones others have created and use the one that we believe is best for the situation.

